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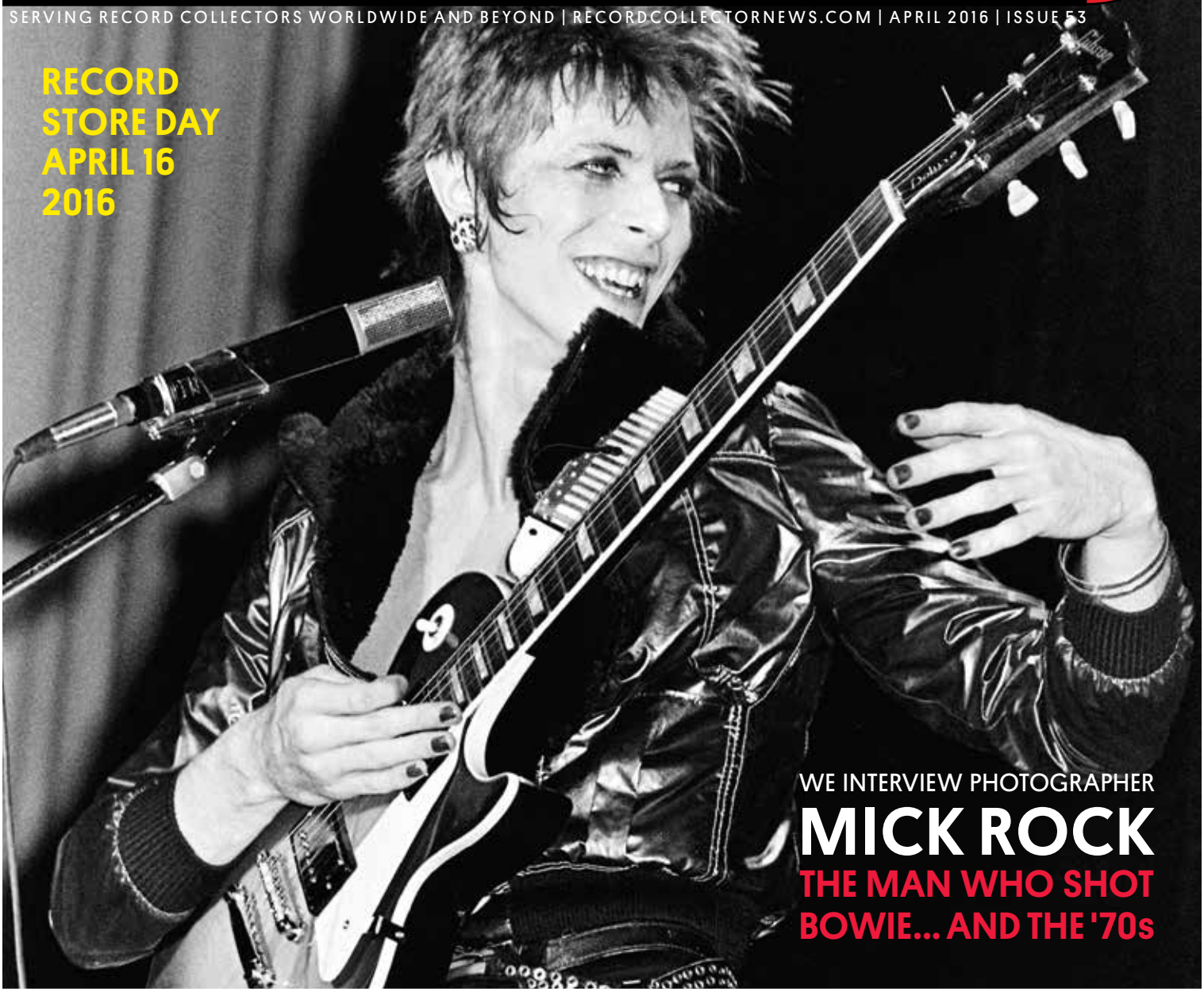

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WE INTERVIEW PHOTOGRAPHER

MICK ROCK

THE MAN WHO SHOT BOWIE... AND THE '70s

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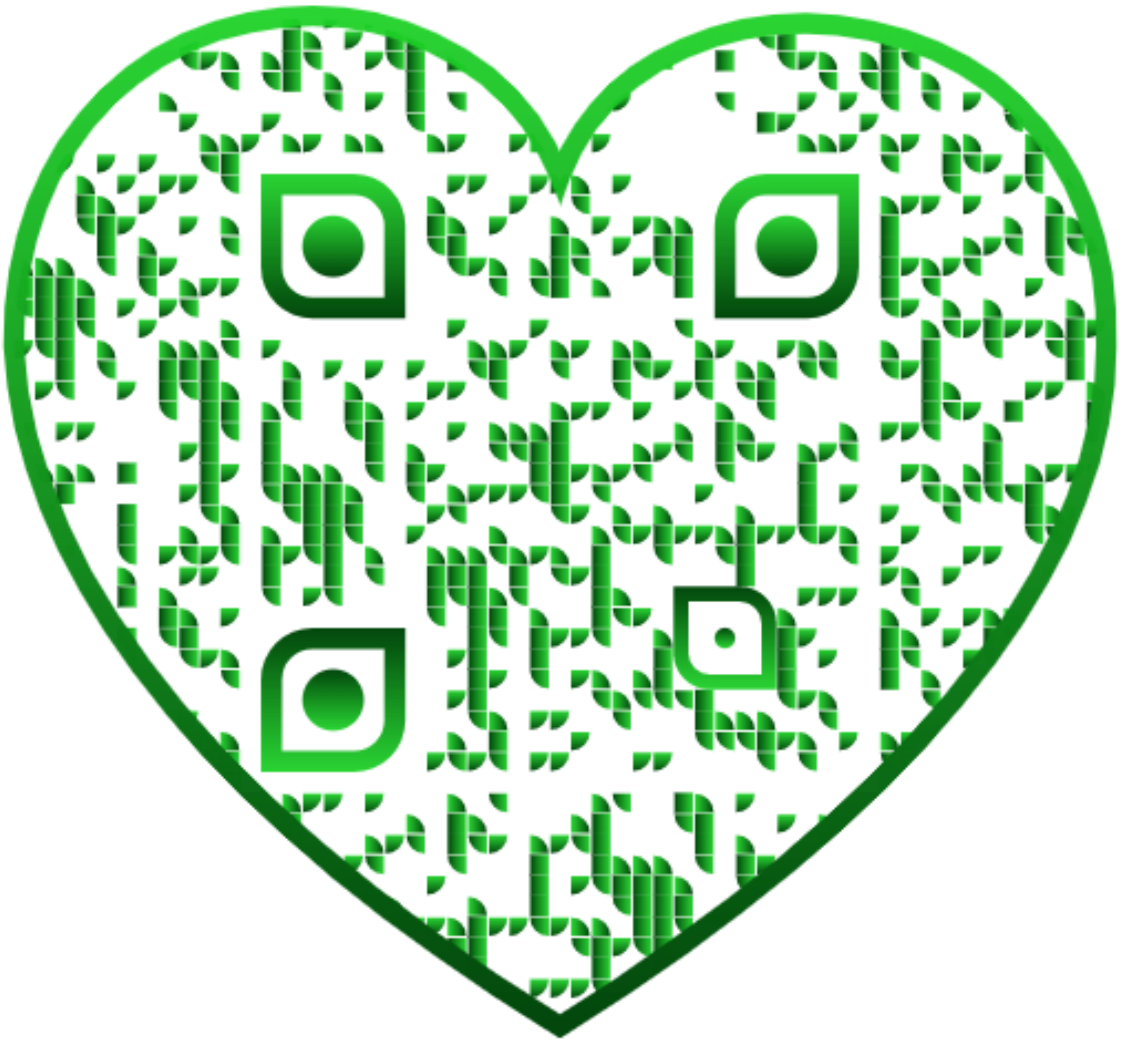

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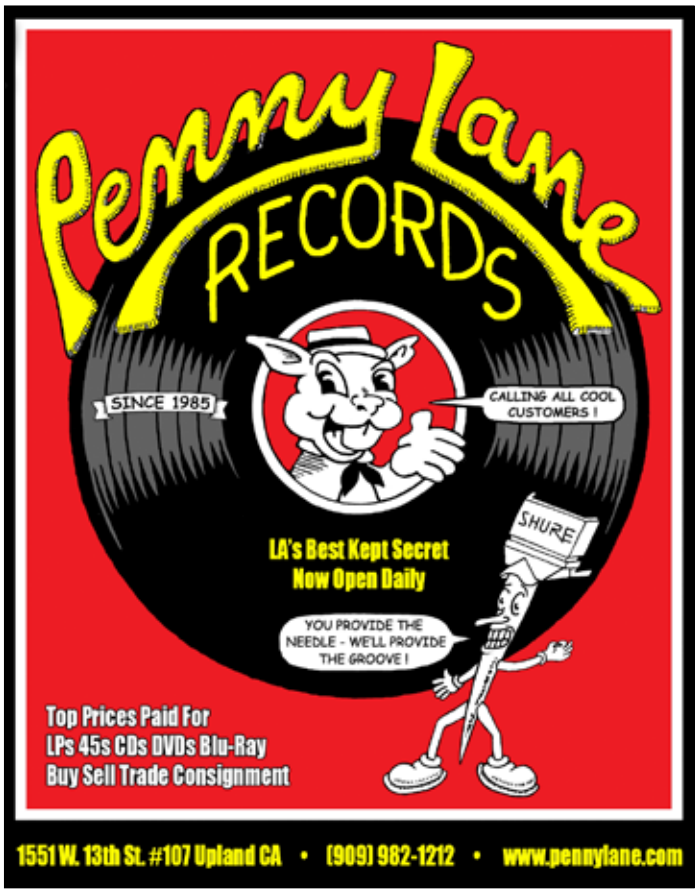
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RECORD COLLECTOR NEWS
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VOL. 8 NO. 7, APRIL 2016, ISSUE 53

JIM KAPLAN – PUBLISHER

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suzannerush.net

WEB DESIGN
designsimple.com

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ON THE COVER
David Bowie
photographed by Mick Rock

"Well I can tell you how that's going to end. But I won't. Let it be a surprise"
RICHARD BEERS

Record Collector News
Serving Record Collectors
World Wide and Beyond
Published seven times per year.

Check us out on the Internets at
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Distributed FREE at record stores and conventions on the West Coast, Chicago and New York City.

Subscriptions are available by first class mail. Seven issues, $35.00. (Canada and Mexico $50 all other countries $75.) USA subscriptions can order your subscription online at recordcollectornews.com. International subscriptions should email jim@recordcollectornews.com. *Record Collector News*. P.O. Box 5664, Glendale, CA 91221. 818-209-5685.

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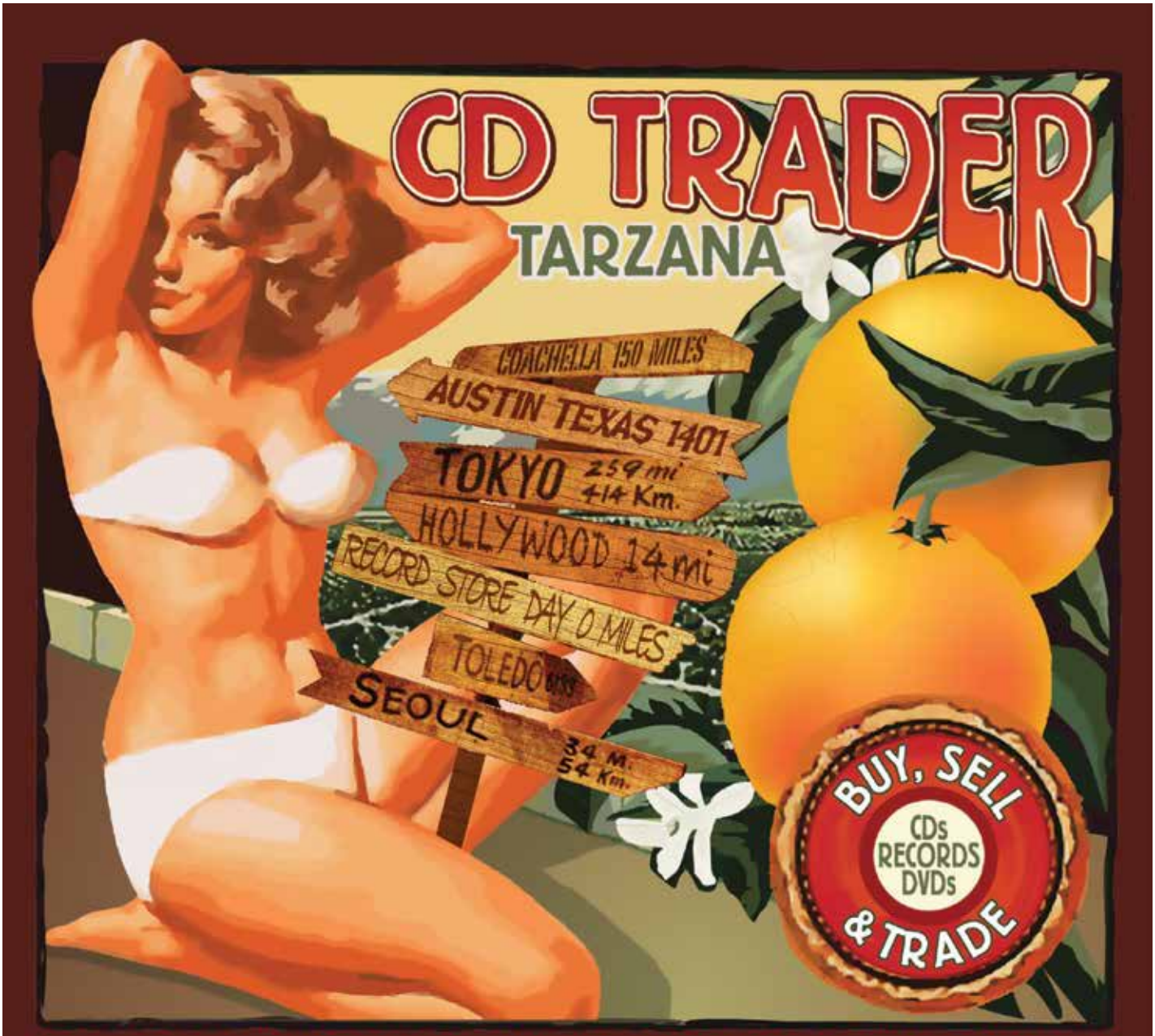

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THE SHOW, NEWPORT

RICHARD BEERS, FOUNDER OF T.H.E. Show Newport, sadly, passed away. I met Richard when he was starting T.H.E. Show Newport about seven years ago. His honesty, straightforwardness and generosity in business was refreshing and not all that common. Add to that a wicked sense of humor; fast wit with a trained speaking voice and Richard was one hell of a guy to hang around with. He made me laugh and I will miss him. Our sincere condolences to his family.

I cannot wait to see everyone and tell Richard stories at THE Show Newport this June 3-5 at the Hotel Irvine. If you haven't been to one of these, it's the High End Audio Show where you can hear high-end luxury audio systems priced from $500 to $500,000. It's really big; there are food trucks, live music and a very cool auto show. The 400-plus luxury high-end audio manufacturers from around the world will blow you away. Come for the music. See what all the fuss is about. Bring home a turntable.

STATE OF THE ART PHONO STAGE AND A/D CONVERTER FROM PS AUDIO

PS AUDIO'S NUWAVE PHONO Converter (NPC) is a modern analog phono stage paired with an analog to digital A/D converter in one great looking box and built in Boulder, CO.

On the phono stage side, there are tons of loading options for cartridge fun including a separate gain-to-play with —and my favorite, the mono switch. I set the NuWave up on the office system consisting of AR's The Turntable, a Grado Sonata Reference cartridge, all powered

by the Virtue Audio II 50 WPC Digital amp pumping thru PSB Imagine T2 speakers.

Maybe, it was all the loading and gain options, but I did not expect it to sound as good as it did compared to the built in phono stage of the Music Reference RM 5 MK IV preamplifier that I had been using. The Music Reference is a great preamp, yet the NuWave Phono Converter took the sound to another level. The first improvement I noticed was the bass — I felt it bounce off my chest! The PSB Imagine T2 speakers don't push a lot of air but with the NPC it did.

I started by playing Frank Zappa's *Little Umbrellas* from Hot Rats. The bass was so much fun to listen to that I decided to test Light In The Attic's reissue of Morphine's *Cure For Pain*. What a fun record. Mark Sandman's 2-string slide bass had plenty of definition without unwanted bloom while Dana Colley's baritone sax sounded deep and alive.

I played close to 50 records and the analog sound was always great. Shitty sounding records sounded fine and great sounding records sounded amazing.

On the Analog-to-Digital Converter side, the NuWave Phono Converter offers tons of

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resolution options in both DSD and PCM.

You might not need the Analog-to-Digital converter, yet. As I don't have digital files of most of my records and only have them of my CDs, having the ability to transfer my analog front end LPs, cassettes (or whatever) to digital at any resolution up to DSD, gives me options I may find absolutely necessary in a week, a month or a year.

It retails for $1895 and considering all its capabilities plus, the way it sounds, I gotta figure out how to get one at *Record Collector News* World Headquarters. It is super-adjustable. Hell, it's the Swiss Army Knife of phono stages. It would be foolish of me to let this one go. While it's not fair to compare it to the triple the cost Zesto Andros 1.2 phonostage in the living room, it's insane how good the NPC sounds; truly high-end, compelling, and versatile.

WHEN DOES AN AUDIOPHILE REISSUE SOUND BETTER THAN THE ORIGINAL?

WHEN MOFI ORIGINAL MASTER Recordings reissued Jefferson Airplane's *Surrealistic Pillow* MONO 45 rpm and the *Allman Brothers Live at the Fillmore East*, that's when.

Mobile Fidelity Sound Labs has been producing high-end, audiophile quality vinyl records for longer than I've been able to legally drink alcohol. So you know that they know what they're doing. Recently, I purchased the MOFI Original Master Recording Los Lobos releases, *Kiko* and *By the Light of the Moon* — both great records. I think the MOFI is the first US issue of *Kiko* on vinyl. So, thank you, MOFI.

It was with some excitement that we were able to get review copies of a two of their new titles. The 45 RPM Jefferson Airplane *Surrealistic Pillow* and 33-1/3 *Allman Brothers Live at the Fillmore East*.

Surrealistic Pillow was the first Jefferson Airplane Record to feature Grace Slick on vocals. It has two of the Airplane's most iconic hits, "Somebody to Love" and "White Rabbit." And I gotta say that the originalish, stereo RCA copy I have been listening to for years sounds pretty lousy — not really involving. Maybe the mono original, which costs a fortune, sounds better.

The new MOFI 45 RPM Original Master Recording is in mono and is truly stunning. From the first drum and guitars on "She has Funny Cars" I was hooked. It breathes new life into songs like "Comin' Back to Me" and "How do you Feel." If you want to explore recently-departed Paul Kantner's music, *Surrealistic Pillow* is essential listening. So, if you wanna do it right, go get the MOFI Original Master Recording 45 RPM MONO reissue NOW.

The Allman Brothers Live at the Fillmore East Mobile Fidelity Sound Labs is another stunner. Recorded a few months before the Fillmore East closed for good in March 1972. My originalish, pink label Capricorn Records version is another disappointing original and sounds as uninvolving as my originalish Surrealistic Pillow stereo version. Don't get me wrong; the music on Live at the Fillmore is amazing. It's probably the most amazing Southern jam rock that you'll ever hear. I don't know if the Allman Brothers invented Southern Jam Rock but they certainly perfected it. They were probably the best musicians of any of the Southern Rock bands; very musical.

The great sounding MOFI version is hard to listen to without jumping into bouts of prolonged, acrobatic air guitar. So limber up people, it has jump factor. The other thing I noticed is what a great keyboard player Greg Allman is. And how great his keyboard sounds. And, what a great voice he has. This is a record I listened to as a teenager with headphones on, volume all the way up, playing along on my drum kit ... many times. Somehow, the whole thing makes more sense now than it ever did.

What a great live record. MOFI Rocks.

Jim Kaplan

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Syd Barrett

MICK ROCK
THE MAN WHO SHOT THE '70S

Meet the mystery man who's been one of rock music's most prolific photographers — and has captured rock's most famous faces from David Bowie to The Dead Boys

BY SEAN CLIFFORD

YES, HIS REAL NAME IS MICK ROCK. WELL, to be precise, he was born Michael David Rock. But "Mick" fits the man and suits the mythology that surrounds his prolific career as one of the world's most accomplished rock photographers.

Mick honed his eye and developed his unique aesthetic in the golden age of rock — an era when the quality of the music, and music photography, was at its peak. Commonly referred to as "the man who shot the '70s," Mick's portfolio is in fact much more extensive than those famous early shots of David Bowie, Lou Reed and Iggy Pop. Though his intimate images of those performers helped define them in the public mind, Mick's body of work is vast, and he continues to shoot new artists with all the energy and insanity he brought to photo shoots with these iconic subjects. And if you manage to pry him from away from the camera, you'll find an intense, insightful man who has had plenty of time to reflect on his decades spent corralling debauched rock stars.

I met Mick Rock for the first time in New York City, over a cup of coffee in the summer of 2013. It was one of those humid days when rainstorms erupt without warning, and as usual, I'd left my umbrella at home. I was soaked — wet enough to worry about being thought unprofessional.

But Mick was indifferent to my condition, and we got right down to the business of the meeting: a discussion about the notion of creating a TV show focused on his long career in music and photography. Behind his dark sunglasses, I could see Mick was casually intrigued, and upon finishing his latte, he accepted my proposal in a way that is quintessentially Mick: "I've decided you're not a cunt. Let's do it."

In the months and years after our initial meeting, we found our footing as we made *On the Record with Mick Rock*, a documentary series for the cable network, Ovation. Producing five episodes to date, we've traveled to Los Angeles to hear Josh Groban sing with passion and poise; bumbled through the Music City with three-quarters of Kings of Leon ("The Nashville Beach Boys," as Mick calls them); wondered what goes on amidst the Oklahoma City dust while profiling The Flaming Lips; seen the soulful side of Philadelphia with Patti LaBelle, one of the most professional and impressive artists I've known; and most recently, we toured Manhattan with Mark Ronson, a producer and performer who brings a unique intelligence and sense of history to his work.

Mick and I talk regularly, but the conversation too often revolves around scheduling, logistics and the politics of making a TV show. Still, even during those mundane chats, my mind drifts to the photographs of his that mean the most to me — that intimate cover shot for Rory Gallagher's first album, for example, or the moment Mick captured as he spilled out of a London party, only to catch the police questioning Ronnie Wood, Rod Stewart and Mick Jagger in an image that has come to define the dissolution and Faces and the birth of the next incarnation of The Rolling Stones.

I want to know more than a guy can reasonably ask in the context of the chatter between shooting scenes and, so I thought it right to set about asking questions and getting answers in the pages of *Record Collector News* — a magazine for people who care about music, and who understand the

CONTINUED ON PAGE 12

Mark Ronson

Rory Gallagher

Photographer Mick Rock

Lou Reed

CONTINUED FROM PAGE 11

undeniable influence of great albums and the art the graces their covers.

THE INTERVIEW

Sean Clifford: *Most people's first acid trip was spent listening to Pink Floyd. Yours was spent with Syd Barrett from Pink Floyd. Can you tell me a bit about those early years and how that experience took you down the path to becoming a photographer?*

Mick Rock: Well, I had gotten to know Syd in my first year at Cambridge — in fact in the local arts school Christmas party of '66. We had mutual friends. That's how that came about.

[Pink] Floyd was not known then, I mean they were very subterranean. Then, I saw him perform, which was like nothing ... I mean Syd was Pink Floyd in those early days. He looked beautiful, he sang, he played guitar, he wrote 90 percent of the music. And that was a revelation.

The sound. The visuals. I think the guy, Peter Wynne Wilson, that did the visuals had been to San Francisco and had seen what they were up to — what Ken Kesey and company were up to at their acid festivals. It was basically putting splotches of paint in between two little bits of glass, sticking them in a projector — I mean it was all very primitive. But it was wildly effective, especially to a teen-aged student at that moment in time.

And then [after the Christmas party] a bunch of us went back to Syd's mother's house and spliffed out — of course in those days, that was hashish and tobacco. And we all felt very naughty because it was very illegal. I got to know Syd that night and we stayed in touch.

By the time we took an acid trip, he had actually left Pink Floyd. This was in '69. He had recorded his first album and we just hung out and it was... well... people used to say to me "Wow! Syd Barret! That must have been weird." But actually it wasn't weird at all. Syd was very playful. We listened to records. We played "Go," which was a Japanese board game. And then two weeks later, I shot The

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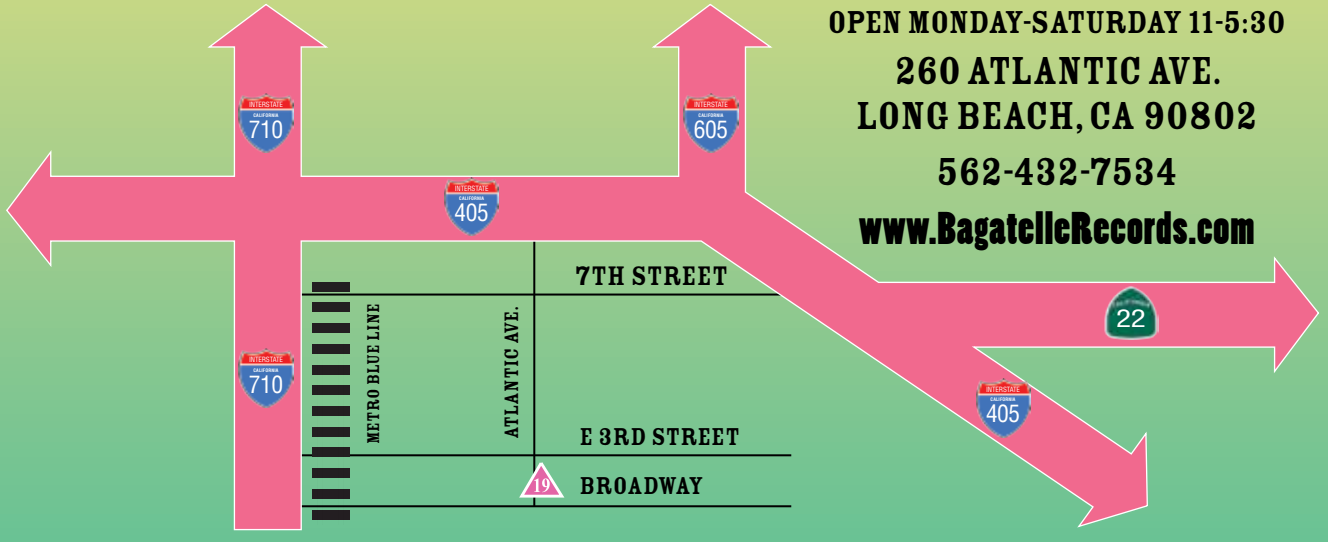

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Madcap Laughs album cover.

When you were a young photographer, my impression anyway, is that the music industry seems to have placed less value on what photographs like yours could do for an artist's career. Can you share any interesting stories from those times about breaking through after you took the Madcap pictures?

You gotta remember these were hippie times. There was a fluidity, you might say. The main thing was the record companies didn't want to pay much money for the photographs. No, they certainly did not — but then, as we all know, time changes everything. I mean what I got paid back in those days for an album cover...

How much were you paid for The Madcap Laughs and those other early records?

I don't know — 50 pounds. 50 English pounds! The pound was probably worth two dollars in those days, so you're talking about $100.

There was not much money around. I got $100 for [the cover] of [Lou Reed's] *Transformer*. No, 100 pounds! I tell a lie! I got $200 for [Iggy & The Stooge's] *Raw Power*. I didn't know anything about business. And I didn't know anything about the business of the music business, that's for sure.

When I did *Queen 2*, I did the whole package. I conceived of the famous picture on the front [cover] that was then copied for [the video for] "Bohemian Rhapsody." I did all the layouts for it. I art directed it. And I got 300 pounds! I thought I'd hit pay dirt!

So it was a way to make a living then?

Well, it was better than getting what my parents used to call a "proper job" or a "real job", yes (laughs). I mean you didn't need a lot of money in those days. Where artists stay is always about real estate prices. Back in those days, some people I knew squatted — find an empty house, just move in. You can't imagine that being allowed to happen nowadays.

Some of my favorite photographs of yours are the Rory Gallagher covers for Deuce, Live! *In Europe and his self-titled record, which is such an intimate picture. I don't know if people knew him then, or thought —*

Well they knew him in Europe. In Europe, I think he was always appreciated.

How did those photo shoots come together?

I was freelancing. He came straight to me for *Deuce*. We got on well. I liked Rory. I like the way he looked too. He looked like some poet from some previous century.

That's what I studied at Cambridge: Modern languages and Literature. I was especially interested in the French Symbolist poets, the English Romantics and the Beat poets. So I tended to look at these rock n' rollers through that prism. And I think you could probably see it in those pictures. I'm not sure you could see it in my early David Bowie pictures because he was something else altogether, but you can certainly see it in the Lou Reed pictures.

Everyone knows Transformer *and* Queen 2 *and the Bowie shots*.

And *Raw Power*!

And Raw Power. *But can you tell me about a few early records that people don't know about or that you didn't get credit for that have been lost to time?*

I can remember ... I can even see in

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my mind ... There was a guy called Michael Garrick. I did about three album covers for him.

I shot a lot of album covers back in those days. I can't even remember the names of the people. I suppose, because over the years, a lot of the questions I've been bombarded with are about the people who are very successful.

People obviously know me for the "glammy" or moodier stuff, but I was very flexible. I wasn't imposing my vision on anyone. I was extrapolating the vision from the record or from the personalities of the musicians.

I mean if I were to go through ... I did an album cover for a band called St. Paradise. I did Nelson Slater, The Straps, The Silly Sisters. There were so many.

The way that people enjoy and consume music has obviously changed a lot over the years. There's a lot less emphasis on that tactile experience, pouring over the jacket for information, and appreciating the album as a piece of art unto itself. How did you adapt as the industry changed?

Well, you adapt. There was still promotion and publicity. I did a lot of CD covers. I never thought too hard about it, I just rolled with the punches, as it were.

I [still] did some cool pictures of David [Bowie], Lou Reed, Iggy [Pop], Debbie Harry and Blondie, The Ramones, The Dead Boys — I did two albums [for them]. They were actually set up to be like the U.S. version of The Sex Pistols, although of course they never achieved that same kind of notoriety.

One thing about being young is you don't have to think too deeply about things. You have to make a living, and you want to have some fun. That's mostly what it was about. If the business changed, well, you adapted.

When did you relocate from London to New York City? Was that move informed by the way the business was changing and do you think it had an impact on the way you approached taking pictures?

Now you're talking sensibly! You're talking about sensible reasons.

The Dead Boys

[In] the winter of '76 Lou Reed got me to come over and shoot his *Rock n' Roll Heart* album cover and work on the tour [in support of that album]. We had all these ... like 60 TV sets we had to program with all kinds of crazy stuff, like a lot of feedback. That experience really got to me. I met a lot of characters.

And of course ... how shall we put it without interfering with the delicacy of your readers' palates? It was ... umm ... well, I was a young Englishman in New York. And I had worked with David Bowie, Iggy Pop and Lou Reed. The doors of sin were all open to me. And I became addicted to New York and associated it a lot with certain chemicals — one in particular — and young ladies. There was a certain amount of freedom I had in New York.

Everyone I knew [at that time] was "like that," but especially in the music business. It was way out of order — including the presidents [of record labels], including the accountants, including the lawyers, including the A&R people. I mean everybody was at it. I'm sure I don't have to mention exactly what I'm talking about, although everybody else does these days.

It's the temptations. It was the sexual revolution and it was rock n' roll and it was little old Mick Rock, in New York, being taken advantage of, shall we say (laughs). I couldn't stay away. It was too much bloody fun. That was the problem. I mean responsibility was not that high on the agenda.

> " I didn't really have a style. I had an attitude. And I shot in a lot of different ways. "

So moving to the present day, let's get a plug in. I'm going to ask you to say something very nice and very "quotable" about On the Record with Mick Rock, *which airs on Ovation. Let's instruct people to check their local listings for information on show times and so on...*

Oh! Well, I've been having fun with *On the Record*, I have to say. And of course I got to work with some people I've never worked with before.

I had shot Patti LaBelle, it's true. I shot her in performance in the '70s. But Josh Groban, I mean I probably wouldn't have met him or worked with him, and it turns out he has a great sense of humor, as you know. And I had shot Wayne Coyne [of The Flaming Lips], and I knew he was a lot of fun. And then Kings of Leon. And of course Mark Ronson. I had shot Mark and did know him, but we had a great, great time, which I think the program reflects.

Lastly, I'm sure you've been inundated with people asking you to comment about David Bowie lately, so I'll try to ask the question in a different way. I wonder if there's anything you gleaned from his creativity or playfulness that you applied to your photography? I'm not asking about your personal relationship necessarily, but is there something you took from working with him that's helped you in your art?

Like David — although let's not pretend my achievement is anywhere near what his achievement has been — I didn't really have a style. I had an attitude. And I shot in a lot of different ways. I think you could say that was partly my instinct and partly because of my need to keep adapting in the music business.

But also watching his example — he kept moving, kept changing and kept opening up different doors and experimenting. Certainly I was always playing around.

I can't help it. I've been around it since I was 19 or 20 years old. I think my name might have also had something to do with it. And maybe the way I looked, you know? I looked the part. Or I looked like a musician.

People who didn't know me at the time would often ask if I was a musician. Of course, I had to say, "I'm not a musician, but I've certainly been fucked by rock n' roll!" In the best sense of the word. Without rock n' roll, what the hell would I have done? Gotten a real job?

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Mary Wilson, A Supreme Legacy

BY HARVEY KUBERNIK

2014 MARKED THE 50TH anniversary of the release of the Supremes' first number-one hit single, "Where Did Our Love Go," the first of five such consecutive hit singles.

In 2016, and always carrying the legacy for the Supremes, after the departure of founding members Florence Ballard and Diane (Diana) Ross, is original member, Mary Wilson.

Two recent singles from Wilson are currently available on iTunes, Amazon, and wherever else digital music is found: "Life's Been Good to Me," and the Mother's Day song, "Darling Mother."

2015 was an exciting time for Mary. Her song "Time to Move On" climbed to #23 on the *Billboard* dance charts, which marked her first time on the charts with a solo recording, since the Supremes.

Wilson is very active in charity endeavors and humanitarian work. Her "Dare to Dream" lecture, which she gives to young people, emphasizes the need for personal perseverance to achieve their goals, despite obstacles and adversities in their lives. The topic is the foundation of her best-selling autobiography *Dreamgirl — My Life as a Supreme*.

Mary later authored its sequel, S*upreme Faith — Someday We'll Be Together*. In 2000, these two books, along with updated chapters, were combined to complete her third book. She is currently working on a fourth book, which will be a coffee table hardcover featuring the gowns, history and legacy of the Supremes.

Mary Wilson

In 1988, Mary Wilson accepted the prestigious Lifetime Achievement Award on behalf of the Supremes when they were inducted into the Rock and Roll Hall of Fame. In 1994, the Supremes received a star on the Hollywood Walk of Fame, and in 1998, they were inducted into the Vocal Group Hall of Fame.

In 2001, Ms. Wilson was the recipient of an Associate's Degree from New York University and an honorary Doctorate of Humane Letters from Paine College in Augusta, Georgia.

Mary Wilson has been instrumental in garnering support for the Truth in Music legislation, which protects the identities and rights of artists and prohibits imposter groups from using the names and likenesses of famous acts, such as the Supremes. She and other '50s and '60s artists inspired Republican Sen. Robert Schuler of Cincinnati to introduce the 'Truth in Music' bill after they told him how bogus musical groups were using their names. With the aid of the Vocal Group Hall of Fame and Ohio elected officials, State Sen. Bob Robbins and U.S. Rep. Dennis Kucinich, Ms. Wilson played a key role in helping the grassroots movement descend on Capitol Hill. The bill approved an amendment to the Truth in Advertising Act (1968) that requires groups to have either an original member or a license to use their name.

This past winter 2015, Wilson participated in the "Legends Live Tour," which teamed her with international soul acts Dionne Warwick, Roberta Flack, and the Drifters on U.K. arena stages.

Mary Wilson's experience as a Supreme and cultural ambassador is currently reflected in an exhibition at the Grammy Museum that opened on June 25, 2015 and is closing April 1, 2016. The exhibit displays gowns and rare artifacts from the private

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collection of founding member Wilson.

MARY WILSON INTERVIEW

HK: *The stage show, Motown the Musical, has been very successful.*

MW: I loved the Motown the Musical. It was a wonderful thrill to have that on Broadway. Are you kidding? It was great.

Why does the music of Motown continue?

Motown was a phenomena. Especially at the time when it first started in the sixties. It was the template for the sixties and all the music you've heard since then. It was like a great model for music. People say it's the soundtrack of their lives. Because it's the music we heard. The music we heard when we graduated from high school. Our first boyfriends. All that. It was just a great time for our childhood.

"At Motown Berry Gordy came up with the formula that really was his dream but the same dream that we all had individually and collectively. That's what made it so great. The talent was out there and we all had a place to go to in Detroit. Talent was everywhere. But not every state or city had a Motown Records. Where they could migrate. Musicians, writers. All kind of people who hear about Marv Johnson or the Miracles. 'That's where we want to be!'

"We all had the same hearts. And, of course, if it had not been for Berry Gordy having a place for all of our hearts to go with all that God given talent, you know, maybe it would have not been as great. That to me is what has made it last so long and reach so many generations and decades. Myself and the Supremes are celebrating our 55th year in show business.

History has shown how influential The Ed Sullivan Show was for musical acts to be presented from the fifties to the very early seventies on a weekly basis. The Supremes and Motown artists really benefitted from the exposure.

For us, being on his show was so much more than record sales.

COURTESY OF SOFA ENTERTAINMENT

The Supremes on the *Ed Sullivan Show*: Florence Ballard, Mary Wilson and Diana Ross

It wasn't about promoting us. It was about that we had grown up watching *The Ed Sullivan Show*. We had grown up watching shows where you didn't see a lot of black people starring on those shows. For us, we were like every other family in America who spent hours watching The Ed Sullivan Show. So for us, being on the show, was such a great honor. Because we were there to see the world changing. To see America changing. We were excited! We're on *The Ed Sullivan Show*.

"I remember there was a lady, we were doing the show, maybe in Miami. This lady after the show came back stage and she said, 'I just want you girls to know that I allow my family to watch you girls when you come on *Ed Sullivan*.'

"Well, my brother, who wasn't a black panther, a black young guy, he said, 'Mary. How dare her to say she allows her family to watch you.' 'You don't understand, Roosevelt. You know, that's true, We came from a time when a whole family of all different colors didn't sit around watching black people on television.'

"Before the Dick Clark tours there were segregated hotels. We were part of that change. We were part of helping America to see black people, black women, being proud, beautiful and successful. It wasn't just us. Many people before us. But they didn't have the television to expose them that wide range of people as we did at the time when we came. We were lucky. And we stood on a lot of shoulders. But we were there when the doors opened.

"The other thing was that we were seen in color after our initial appearances were in black and white. Recently, my granddaughter was watching a [SOFA Entertainment] *Ed Sullivan* DVD collection of the Supremes. And she said to me. 'Grandma! What happened to the color?' 'Cause she has never seen a black and white TV. (laughs).

In 1966, and '67 you had number one albums "Supremes A Go Go" and "Greatest Hits "and a huge hit in 1967 with "Reflections" with your producers Holland-Dozier-Holland.

Our songs from 1964, '65 and '66 were heard in1967. Berry Gordy and the A&R department knew what was happening. And we didn't have to think about that. But we were happy for it. And as a group, 'Reflections' took us into areas we wanted to go. Which is great.

My favorite Supremes' record is "Up The Ladder to The Roof." Recorded after Diana Ross departed in January 1970. You, Cindy Birdsong and Jean Terrell billed as the "New" Supremes, better known today as the "70's Supremes."

It's when the Supremes also charted with "Stoned Love" and

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"Nathan Jones." All three hits were produced by genius producer/songwriter Frank Wilson. Can you try to even compare Wilson with the Holland-Dozier-Holland production and songwriting team?

I've never ever been the kind of person that compares. I never have. Because I'm just so fortunate to have known so many brilliant people. However, just to talk about H-D-H was such a wonderful experience for our growth and journey. They took us through the time that was going on in the world. Each time they would bring us to another level. The records show this. We did 'You Can't Hurry Love' and 'You Keep Me Hanging On.' Those were great albums. That's why we had wanted them in the beginning. We had to grow into that. After we no longer had H-D-H there was a period where we didn't have anyone. That to me was the worst period musically.

"So we got with Frank Wilson who was just brilliant. What was great about him is that now it was more West Coast. It wasn't Detroit. We did everything pretty much on the West Coast, even though we still recorded in Detroit.

"Frank brought a different feel. There's a wah-wah pedal on 'Up The Ladder To The Roof.' A more seventies soulful kind of feel. And after we no longer had Diane. Berry Gordy was very helpful in bringing Jean Terrell. Who I just adored. And she was the best replacement for Diane, not that anyone could ever replace Diane. For me, the only group was the three of us. Me, Flo and Diane. The seventies was a seventies group. And Frank was able to capture who we were at that point with Jean Terrell. He was just a brilliant producer.

"Frank did one of the greatest records, 'Still Waters Run Deep' with the Four Tops. We had a whole other concept when we moved out to the West Coast. We did our sessions in Los Angeles. Hollywood. The Motown studio.

Why are the songs of Motown so durable?

I think all of the things we are recognizing now, the Motown label, the Funk Brothers, the musicians, Berry Gordy, here we are 40, 45, 50 years later and people are still re-recording those songs. Berry Gordy was an innovator, and he knew talent when he saw it. He only accepted the best. He allowed people to create on their own. He allowed the producers to really inspire each other.

"There's no real answer to your question other than I know when I was recording those songs, it was the people, it was the music ... who knows. Any bass player out there listened to Motown records to learn how James Jamerson played. Any new female group coming up will definitely try and take something from the Supremes. It was like we were the model for music. The Motown sound was the model. And the music is universal.

"Then, we didn't think in those times the songs would be in TV or film. Later, seeing that these songs were such great hits, and the years showed that they were really fantastic. Other people recording them, you began to realize that what you know all along everybody else knew as well. We knew it at the beginning that they were great recording them. But when everyone else got it, what we knew it was true. That's the great part about it. Like on *China Beach* they use 'Reflections.' Commercials...

What is it like for you hearing a Motown record on the radio, TV or soundtrack to a movie?

When a Motown song is played on the radio, or a tune on TV, in a film ... I always get that ... When I hear them ... For us, we were a family, so for us, the loss is greater than it is for you guys, for the fans ... Because it's like losing our brothers and sisters. There's a huge sadness. Their contribution continues ... I saw Eddie Kendricks' face flash across the screen recently when I was watching TV, which I don't do too often, and I almost cried. I felt the tears well up in my eyes. It's always there. Every one of us at Motown feels the same way.

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Marty Balin's Back!

The Jefferson Airplane and Jefferson Starship founder looks back while rocking on — with his new album, *The Greatest Love*

BY HARVEY KUBERNIK

SINGER AND SONGWRITER MARTY Balin the founder of Jefferson Airplane, hit maker of the Jefferson Starship group, and a well-received solo career, is readying a new album, *The Greatest Love* for February 2016.

The collection, produced by Balin and Joe Vertino, was recorded at Marty's Purple Paradise studio. Joining vocalist and guitarist Balin is upright bassist Lloyd Goldstein and lead guitarist Chuck Morrongiello .The album can be pre-ordered now through Martybalin.com.

During 2015, Balin released a double CD package, *Marty Balin Good Memories*, which celebrates 50 years of Jefferson Airplane and Jefferson Starship.

Marty's classic trademark vocals can be heard on new renditions of his Jefferson Airplane and Jefferson Starship-penned tunes, now re-recorded with playing partners Goldstein and Morrongiello: "It's No Secret," "She Has Funny Cars," "Today," "Comin' Back to Me," "My Best Friend," Caroline," "With Your Love," "Runaway," With Your Love," and "Miracles," among them.

MARTY BALIN MUSIC

Mary Balin, 2011. Below: Jefferson Airplane advertisement in *Billboard*, 1967.

Born Martyn Jerel Buchwald in Cincinnati, Ohio, on January 30, 1942, Balin moved to the Bay area at age four by parents Joe and Jean Buchwald. Joe was a lithographer, and printed more than 200 different posters for music shows at the Matrix club, the Fillmore and Avalon ballrooms. He briefly attended San Francisco State University; initially pursuing a career as a painter. He then turned to music with the encouragement of his good friend Ralph Mathis, brother of singer Johnny Mathis.

In 1962 Marty renamed himself Marty Balin and began recording with Challenge Records, recording at the legendary Western Recorders studios in Hollywood with the area's top session players. "Nobody But You" and "I Specialize in Love."

He subsequently became lead singer of a folk music quartet called the Town Criers, followed by a brief stint with the Gateway Singers in 1965.

Marty then mulled over an electric folk sound. "I wanted to play with electric guitars and drums, but when I mentioned that notion in clubs that I played, the owners would say, 'We wouldn't have you play here. Not with drums and electricity. This is a folk club.' So I decided to open my own club."

Balin opened the Matrix on August 13th 1965 featuring his new band Jefferson Airplane. Over the next two years, Big Brother & the Holding Company, the Warlocks, and the Doors would play inside his venue.

"Marty is the one who started the San Francisco scene," said former Jefferson Airplane and Jefferson Starship manager, and Balin roommate, Bill Thompson.

"Back in those days Marty was quite the businessman," stated Jefferson Airplane's Paul Kantner. "He was the leader of the band on that level. He was the one who pushed us to do all the business stuff, orchestrating, thinking ahead, looking for managers and club opportunities. He was very good at it.

"We had the fortune or misfortune of discovering Fender Twin Reverb amps and LSD in the same week while in college," Kantner

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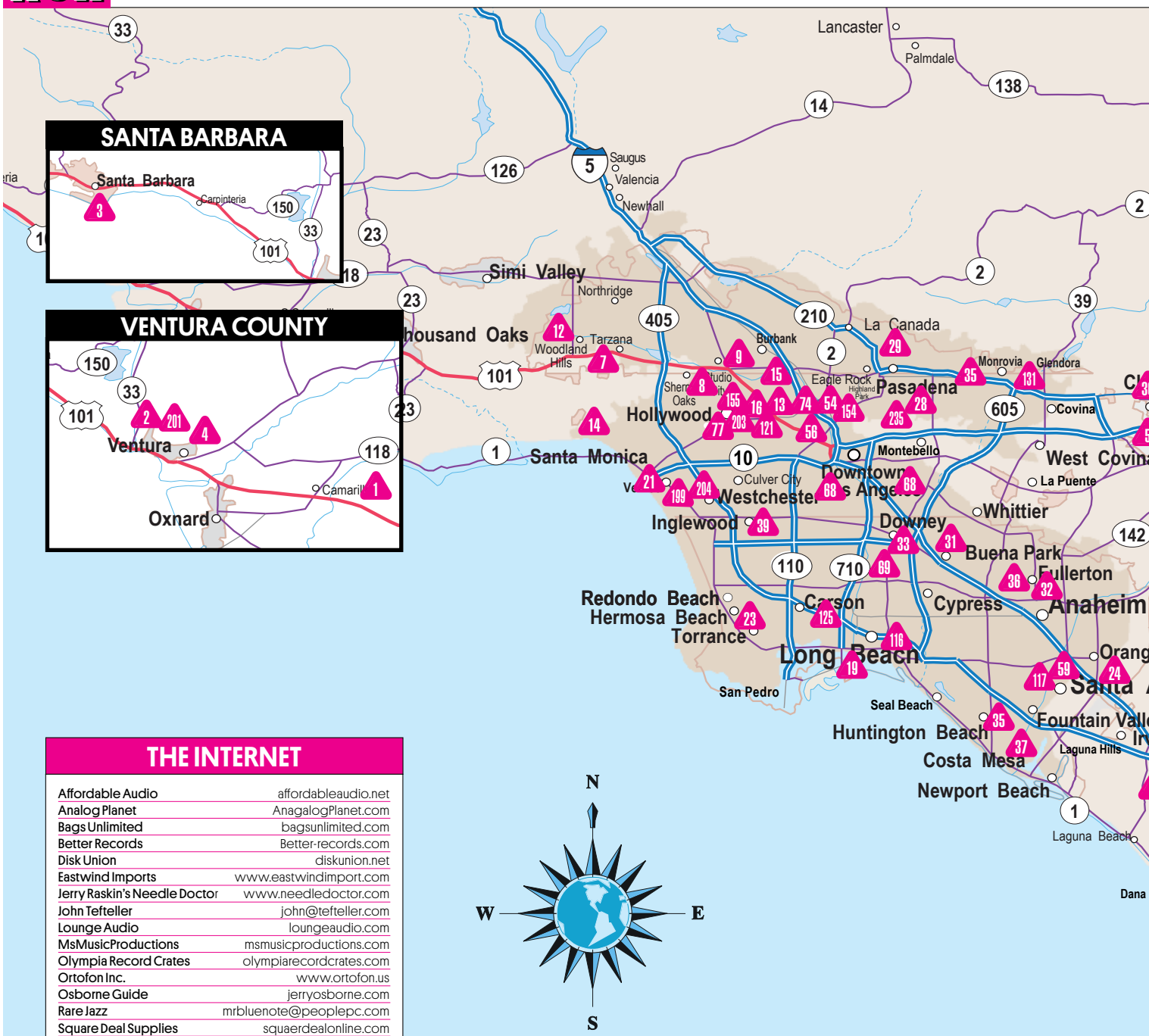

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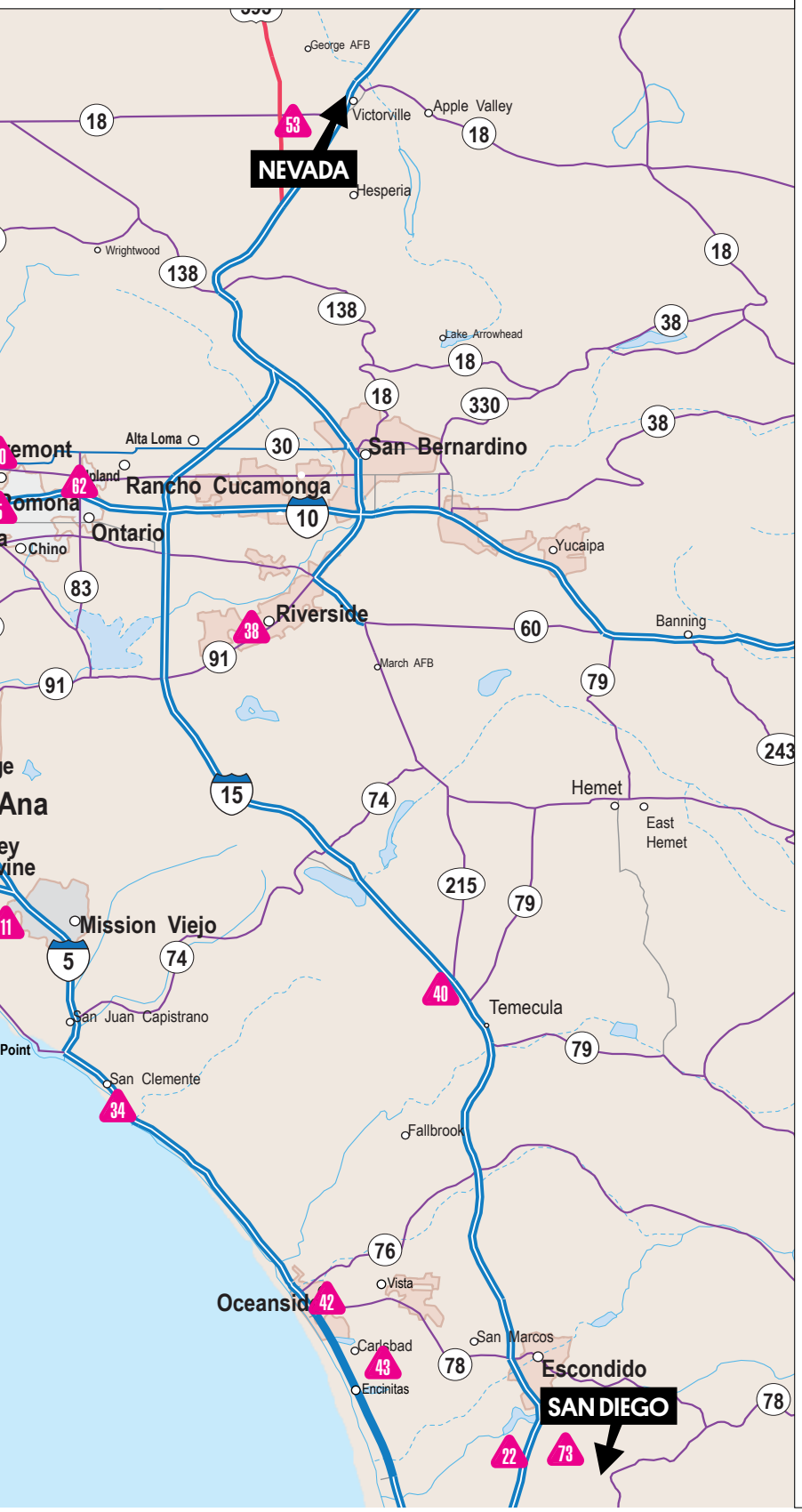

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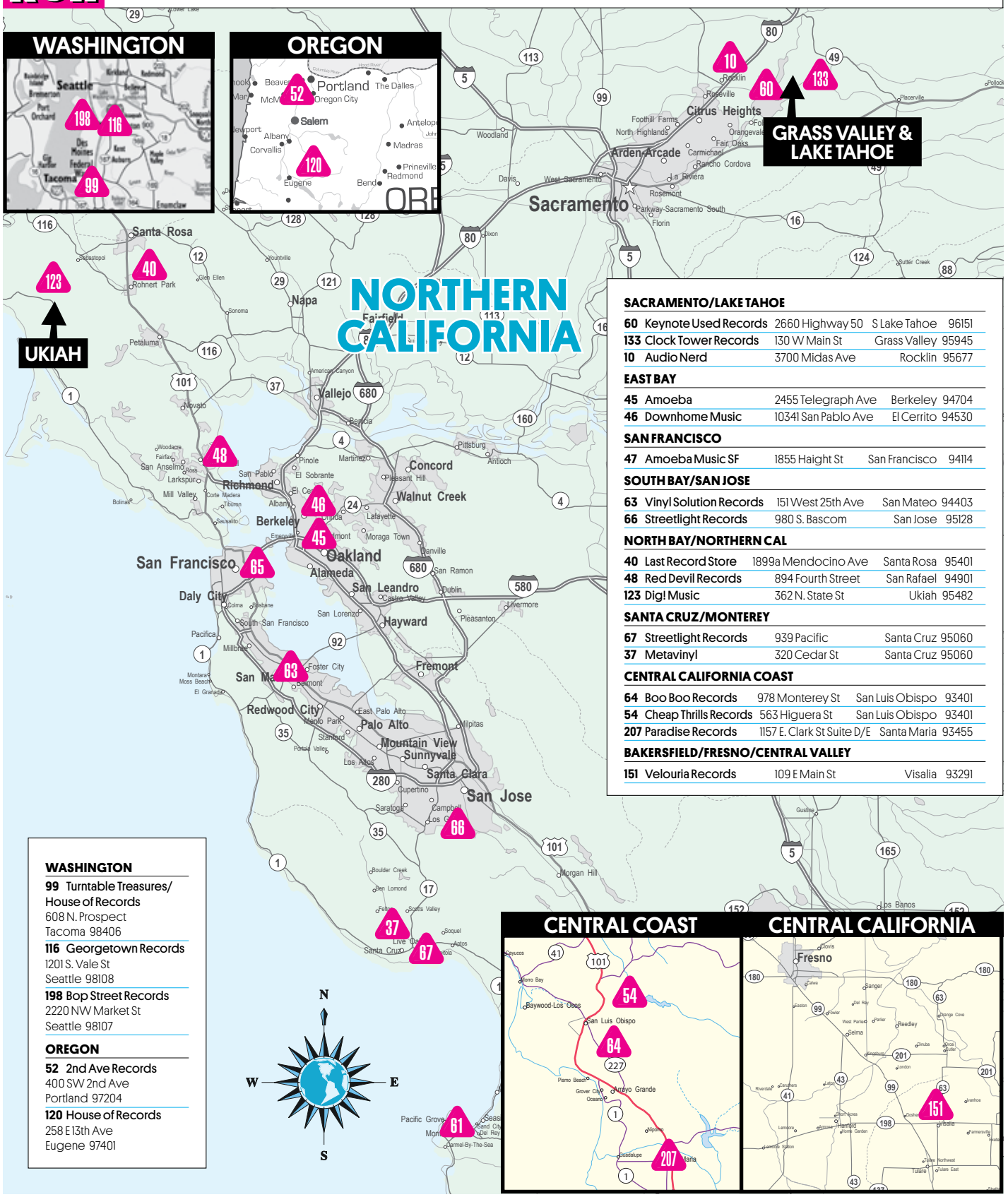
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CONTINUED FROM PAGE 26

revealed to me in a 2010 interview we did in San Francisco. "That's a great step forward. (laughs). We later named a music publishing company Ice Bag which had nothing to do with cocaine. It was good marijuana. The best of the year if not the decade.

"FM radio was one of the many things that showed up and was going on in those days. So many things were going on you didn't take that kind of notice of them. You just assumed that was going on. All right! And go with it.

"We didn't analyze it. We didn't think to wonder about it. It was just another thing that was going on along with the music, the clothes, the book stores, the poets, the artists, there was a plethora of things and you did not have time basically to take it all in. In San Francisco we had no restrictions. All we had to do was roll with it. I liken it to white water rafting. There was so much going on you didn't worry about what was around the next curve. Or what are you going to do on the third curve. 'Cause you are right in the river."

Initially a folk-rock venture, Jefferson Airplane came to epitomize the psychedelic scene that was reflected in their 1967 second album, Surrealistic Pillow.

Balin co-helmed the Jefferson Airplane/Jefferson Starship until the end of 1978.In 1981, he

released his first solo album, Balin, which spawned the hit single "Hearts." In 1989 he joined Jefferson Airplane for a reunion tour. In 1993 Marty reunited with Paul Kantner in Jefferson Airplane.

In the last few decades Balin has continued to make solo recordings and tour, now based in Florida.

Marty's trio will be doing some dates in 2016 to support *Good Memories* and *The Greatest Love*. Shows are being set for New York in both March and May as well as Seattle in June.

THE INTERVIEW

MARTY BALIN WAS IN LOS Angeles this past November being honored at the Grammy Museum.

While in town I interviewed him about Jefferson Airplane and his current performing group lineup.

Living in San Francisco in the fifties and sixties, you saw a lot of local music before Jefferson Airplane really started flying.

I grew up and got to see all the beatniks and all the jazz cats in the clubs. I was a friend of Ralph Mathis, Johnny Mathis' brother. They had a house in San Francisco. I'd go over with Ralph and Johnny would have Erroll Garner in there. Nancy Wilson, the Jazz Crusaders. And they'd just perform. And then Ralph and I would go downtown, 'cause he was Johnny Mathis' brother, we could get into any club. I saw John Coltrane. Man, I saw Miles Davis. I saw Thelonious Monk. Plus, I saw all the great writers and poets. This is a world before 1967 and the Summer of Love. It started with the beatniks and poets.

"I think San Francisco was full of all these people who were talented and who were expressing themselves or their rights or playing music. And I think San Francisco has a lot to do with that. I don't know if it's the geomagnetic forces of the earth and the ocean but something went on there.

In a 1966 interview with Hollywood-based Radio station KFWB Hitline magazine, Balin mentioned, "Haight Street is just like [London's] Carnaby Street. Long hair, boutiques, ice cream parlors, band sessions and plays in the park, pie fights-it's just great."

Tell me about the Matrix Club.

CONTINUED ON PAGE 34

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I opened the Matrix Club in 1965 in San Francisco. Booked bands in 1966 and '67. As a solo performer in 1964, '65, I started to use a 12-string guitar with a pickup on it and wanted to use drums. I had played the Hungry I, The Purple Onion, The Jazz Workshop as a folk band group. I went back to get some jobs and no one would hire me because I was too loud. So after being turned down by everybody, I was playing a folk club.

"In the evening I would perform and these four nurses used to come who liked me. Then they started coming with their boyfriends and during the break I was sitting and talking to their boyfriends and they were all talking about investing this money they had together and didn't know what to do with it. So I said, "Well give it to me." And I said, 'I'll build a nightclub and I'll put a band in it and you can have the night club and you can have the band.' 'OK.'

"I roamed around and went into this bar down on Fillmore that looked empty on a Friday night. Not many people in it. So, I came back Saturday night and there were very few people in the bar. So I went and told these guys I thought we could get that bar because it's not doing great biz. So they went and they got the license from that guy and we started fixing it up and making it into the Matrix. As we were doing that people, you know, people were comin' in lookin' for places to play. The infamous Warlocks. Janis [Joplin]. All these other people were looking for places to play, too. So I had an immediate influx. And besides that, I had jazz guys playing, there, blues guys, cats from The Committee. It took off right off the bat.

Jefferson Airplane replaced Signe Anderson, the original female vocalist in the band, and Grace Slick joined the expedition.

Grace Slick was real popular at the time with her own band, The Great Society. She had her brother and her husband in that band. When we need to get a new girl, because Signe [Anderson] was pregnant and she didn't want to tour outside San Francisco, so we needed the new girl.

"There were only three girls around singing: Janis in Big Brother, Grace with the Great Society and Lydia Pence of Cold Blood. Janis.

"I have heard people sing 'Summertime' by the thousands. I have never heard anybody do 'Summertime' like Janis. She sent chills up my spine and I'm standing on stage watching her do it. It was just amazing. I thought she was a great entertainer and just a fun person. People loved her.

"And I told the guys when we had this meeting I said, 'Who can we ask? They all have big popular bands.' So Jack [Cassady] said, 'I'm gonna ask Grace Slick." I kind of chuckled at that. She was pretty popular. But you know, Grace used to come to the Matrix and sit out in the audience, right in front of the stage and watch me. She would stare me down. She would just sit there. And Jack asked her that afternoon and that evening she left her band and joined us. Can you believe that? That's amazing.

"It's funny. When we were looking for a girl singer we actually auditioned [topless dancer] Carol Doda. She came in and had this thing on Broadway as a topless star and I was amazed she actually came and auditioned. She couldn't sing very well.

On your new Good Memories *you cut "It's No Secret," initially done for* Jefferson Airplane Takes Off *debut RCA LP.*

In 1966, and '67, and all through Jefferson Airplane, we did my tune "It's No Secret." I originally wrote it with Otis Redding in mind. It was for him. I used to hang out with Otis and follow him around like a little puppy dog and watch his shows. Hang out with the band and him. I just wanted to write him a song that had his kind of groove thing I thought. But Otis never did it. He did write his own songs. I didn't discover Otis at the Monterey International Pop Festival.

"In fact, I was the guy who took

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the 45 record of Otis' 'These Arms Of Mine' to Bill Graham. 'Hire this guy. I want to see him.' And Bill Graham did. December of 1966. He would listen to the bands of who to book and as support or lead acts. Otis was the most powerful person I've ever seen perform. Outside of anybody you name. I've seen a lot of people play and on TV. I've never seen anybody handle an audience like him and rock the joint.

"For me a highlight of the Monterey International Pop Festival was Otis. I had been around and he knew who I was. We went on before he went on. And nobody got the crowd moving but when the Airplane came on we got the crowd moving. We got them excited and got 'em up and dancing. And I walked off and Otis Redding was standing there and he said, 'Hey man. It's a pleasure to be on the same stage with you.' For me, that was it, baby. Right there. He staggered the crowd.

You worked with concert promoter Bill Graham, who in the sixties managed Jefferson Airplane for a while.

In my formative rock days, Bill Graham was my manager, and you couldn't have a better teacher.

Bill came out from New York and had the New York moxie. He was a totally different cat. He was running the Mime Troupe when we went over there to rehearse and I remembered him. He was sitting in the office and I looked at him and remembered him auditioning for this play, *Guys and Dolls*. And he got fired after a big fight with the director. 'Cause I was a dancer in the show. So I went into the office. And he asked, "'I'm just playing original music. I just want to do that." And we started talking and I said, "Why don't you put on a benefit for your Mime Troupe and we'll play it and see what happens." And he put on a benefit for the group's legal defense fund. They were lined up around the block. Lawrence Ferlinghetti, the Fugs, John Handy, and Jefferson Airplane. November 6, 1965.I said, "Hey Bill. Why don't you get a place and we can play often?" So he went and got the Fillmore. We played a show with the Russian poet Andri Vozneskensy. And boom! History was made.

"I loved the room. There was a good sound system that changed and grew as the bands grew with their equipment. That's one of the amazing things: The technology that grew around us, you know, as we were playing. Because I remember starting out we had these little Column speakers on the side of the stage that were really lame. Especially for electricity. And I thought to myself, 'Boy. If it's like this for me. What was it like for Little Richard and Elvis and guys like that?'

"As the Fillmore started, people were coming in with amps and guitars for the guys to try and a new sound system that was always be changed, being put up and getting bigger and better. It just all grew all around us and just fascinating to watch.

The Jefferson Airplane had a traveling light show. I know you said the songs could work on stage without that visual component. Was it an essential component in bringing the message and the sound to the audience?

You can see us and the light show in the Monterey Pop movie. The light show was important. There were times we played in a museum and the light show would be the main thing and they would turn the lights out on us on stage so that we would be in shadow so they could just concentrate on the light show. 'Cause it was getting talked about more than anything else at the time.

CONTINUED ON PAGE 38

Grace Slick on Bill Graham

Slick, 1976

In 1998, I interviewed Grace Slick and asked her about Graham and his Fillmore room.

"As a rock 'n' roll force, I mostly liked his energy. Both physical and mental. He was able to keep an awful lot of balls in the air. He could organize, and do business, whereas most of us were on the artistic side, which is a positive thing, but also we would not have been able to deal effectively, I don't think, with the business end of it. Which he did. And without that, we would not have had what we did. A venue to express ourselves.

"The audience and the bands were not that separate. In other words, a large amount of the audience was the other bands at the time. There were lots of bands that were working in San Francisco and we played with each other on the stage sometimes. Somebody would walk up from the audience and play guitar for a while with somebody. Another band. So it was casual, and not that separated. Also as Paul said, and it's true, there's more room on the stage.

"Marty is also very strong as a combination singer and performer. When he wasn't with us and I was singing alone on stage I felt hammy. There was no additional pressure being the focal point, it was just boring. There's nobody I want to listen to for two hours. My sarcasm and Paul's political stuff over and over. Marty really loves R&B. It used to be very underground to say 'let's storm the walls.' You learn over the years that love is probably the only thing that everybody gets off on.

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"It was a lot of fun. I used to go up and play with the plates. I remember when Jimi Hendrix played the Fillmore and we were playing with him for a few dates and I went up and played the plates when he was on. I'd start working the light show.

The Doors played the Matrix club in very early 1967. I know in '67 and 1968 you toured the U.S. and Europe together.

I didn't see the Doors at the Matrix Club but saw them many times. We worked and played with them many times. We did some high school and colleges shows together. I loved the Doors. Oh my God! I thought Jim Morrison was fantastic. I fortunately became a friend and hung out and got to drink with him. He'd read me his poems all the time. I thought that was funny. I thought Jim was great as an artist. Who knows? He would have probably gone into film and done movies. The guy was a good lookin' dude, man. I'd go out with him and try and pick up chicks and I was like invisible.

How was "Comin' Back To Me" from Jefferson Airplane's Surrealistic Pillow *written?*

It just happened. I left the RCA studios in Hollywood and went back to the motel I ran into Paul Butterfield and they had this joint and gave it to me. "Smoke this Marty. It's the best stuff you'll ever smoke." (laughs). So I did. And I was in my room and I tell you, I couldn't find my legs. I got up and went to the guitar. Bam! In five minutes that song came out. So I ran back to the studio, the session pretty much ended, they were cleaning up. Jerry Garcia was there, Grace and Jack Cassidy. And I said, 'Hey guys. Play this with me.' And I told the second engineer to torn on the tape and we did one take and that was it. And I didn't think any more of it. Because you couldn't play it live because it was so soft. I didn't have any idea about that song lasting that long.

There is also "Today." Recorded originally for Surrealistic Pillow and re-done on "Good Memories. What do you remember about the writing or recording it?

I loved that RCA studio in Hollywood. We had a lot of studio time. The label would pull us off the road and say, "we need a new album." One time when I wrote "Today." Studio A had the Rolling Stones and Studio B was the Airplane and Studio C was Tony Bennett. The Stones and us wanted to meet Tony Bennett.

"So I thought the best way I could meet him was write him a song. So I wrote today and took it to the drummer who was working on that session. I gave him a tape of it. The engineers were great. Al Schmitt was top dog. He was great. He and his brother Ritchie were great people.

"In 2015 I sing 'Today.' I do it on my own. I don't have any of the singers. I do a little trio thing. I would go out and do sessions and do songs, with orchestras, and every time I would do a song that way, people would respond with, 'You know Marty. I liked it just with you and your guitar.' *Why does the music of 1967 still resonate so strongly this century and this decade?*

As far as the music of 1967 still having power and reaching people in 2015? I put together a recent album *Good Memories*" Celebrating 50 Years of Jefferson Airplane and Jefferson Starship. They are good songs that people grew up with, you know. I've had people tell me they were married to one of my songs, their father died the year of one of my songs, some soccer game in Boston they use "Volunteers" for their theme. I've just heard Bernie Sanders wants to utilize "Volunteers" in his campaign.

"You don't think about whether a song will last. I think about every time I do it that it still moves me and takes me to the place I want to go. It puts me in a trance. That's the way I write 'em or why bother to play them for people?

"In the Jefferson Airplane somebody might give me a chord change and make something out of it and write a song to it. How can I sing to this? What kind of melody would I put to it. I get the idea where I'm going. Over the years I learned to get out of my way and let the words come.

Do you have a specific songwriting process?

Sometimes it will be a lyric I write out because I have some words I like. And then I sometimes play the guitar and play something and I will write to it. Or someone will come to me, 'Hey man. I just came up with these changes.' 'OK.' I'm like a little puppy. It's a game I play with myself. 'That's interesting. I wonder if I can sing that?'

"I listen to the music and the song is telling me things.

I would be remiss if I didn't ask about your hit with Jefferson Starship, "Miracles."

I was reading these Persian poets who had these poems about making love to a woman but they're really talking about God. That kind of gave me this idea. And I had been involved with a living avatar Sathya Sai Baba. They called him the man of miracles. And so I started playing out came this thing and making love to a woman but also it was about God and I put it all together. I played it for the band and they kind of looked at it and went "I don't know about that... There's something wrong with that." Nobody really liked it, you know. And I thought, "Gee...I don't know. Maybe they're wrong. I liked it. Fortunately for them...

Harvey Kubernik has been a music journalist for over 44 years and is the author of 8 books. During 2014, Harvey's Kubernik's Turn Up the Radio! Rock, Pop, and Roll in Los Angeles 1956–1972 was published by Santa Monica Press. In September 2014, Palazzo Editions packaged Leonard Cohen: Everybody Knows, a coffee-table-size volume written by Kubernik, currently published in six foreign languages. BackBeat/Hal Leonard Books in the United States.

Paul Kantner's Airplane

Kantner, 1975

In a July 1976 interview for *Melody Maker*, I asked Paul Kantner about Jefferson Airplane.

"I like bouncing ideas off people who like to work together. There's a little magic in a band when people decide to put their heads and minds to one thing and it works. It becomes more than the people involved.

"Marty always says we could use more rehearsal. He would like to have the entire thing rehearsed, played and just about mixed before we hit the studio. We're getting better toward a balance of spontaneity and perfection.

"Artists and people in general are watching out for the rain cloud. Some groups go through a phase that lasts five years. Some get a second wind. Good things come out of tensions. I like bouncing ideas off people who like to work together. There's a little magic in a band when people decide to put their heads and minds to one thing and it works. It becomes more than the people involved.

"With the Airplane we thought we could do it all. It was a reaction against the corporate structure trying to impose certain limits on you. We revolted against that, which was the other extreme, which is doing it totally ourselves. And it was like putting a five-year-old in an automobile reeling down the street. It may make it down the street but the car may get a few dents along the way."

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From the Fantasy vaults comes the Record Store Day 1969 Archive Box celebrating Creedence Clearwater Revival's epic year

BY STEPHEN PHENOW

Creedence Clearwater Revival, 1968

WHEN WE PUT OUR first garage cover band together, me and the gang wanted to cover a band, which everybody knew, could sing along with, and was easy to play. The answer, Creedence Clearwater Revival of 1969. Stu Cook's base lines were simplistic, Tom Fogerty and John's guitar licks were easy, (John Frawley our lead guitarist found out later that was not true), and Doug Clifford's pocket drumming would allow me to play and sing since my range was comfortably within John Fogerty's snarl. And so we embarked on our great adventure and quickly discovered CCR wasn't simplistic. In fact their music was rather complicated.

This is part of the enigma of CCR. You ask anyone who listened to music in the early '70s what their favorite Creedence song was, and you would get a multitude of answers. In short, Creedence affected each listener differently.

The band started out as The Blue Velvets, formed by John Fogerty, Doug Clifford, and Stu Cook in El Cerrito, in the late 1950s. They were an instrumental trio, however during the early '60s they began backing Tom Fogerty, John's older brother, for school dances at the El Cerrito High School, on fraternity house gigs. This brought them to a recording studio and they started cutting demos.

By the mid 1960s, the band signed a contract with Fantasy Records, which was based in San Francisco. They were attracted to the label because Fantasy had released the national hit "Cast Your Fate To The Wind" by Vince Guaraldi. The label changed the group's name to The Golliwogs, after the once-popular minstrel dolls. Even with seven singles in the San Francisco Bay area, none received national attention. Nevertheless, in 1975 Fantasy released Pre-Creedence, which was a compilation album of recordings by The Golliwogs.

Eventually John Fogerty took the reins, changing the band's name, writing most of their material and singing lead. The band's first album as *Creedence Clearwater Revival* was released in 1968. They covered of the Dale Hawkins Swamp Rock classic "Suzie Q." which became their first hit single. The guitar solos on such songs as "Suzie Q," "Heard it Through the Grapevine" and "I Put A Spell On You" were believed by most at the time to be played by Steve Cropper of Booker T & the MGs. However, Forgerty's proven abilities later as a guitarist, and Cropper never copping to any of this speculation make this highly improbable. He was just that good.

By 1969, the band really began to find its voice through Swamp Rock. "Proud Mary" became their second hit single (later covered by Ike and Tina Turner.) "Mary" was followed by the successful song, "Born on the Bayou." By the time President Nixon was taking his oath of office, "Proud Mary" was moving on the *Billboard* singles charts, racing towards the number two spot. Over the next 11 months, Creedence would release two more Top Ten albums *Green River*, which went to #1 on the Album charts, and *Willy and the Poor Boys*, which hit #3; the song "Bayou Country" peaked at #7. The band also celebrated four hit singles in America ("Proud Mary," "Bad Moon Rising," "Fortunate Son"/ "Down on the Corner" and "Green River"). Before the end of the year, they would even find time to record a fourth album Cosmo's Factory (1970). Between their tight recording schedules, Creedence managed to tour the United States, making two appearances on the *Ed Sullivan's Talent Show* and headline Saturday

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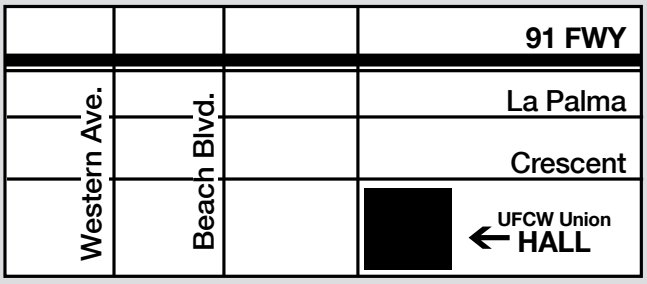

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night at Woodstock. By the end of 1969, to radio listeners CCR was one of the biggest bands in the world, their Southern-steeped swamp rock sound instantly recognizable.

In fact Creedence would go on to set a record for the group with the most #2 songs on the U.S. Charts yet amazingly they never had a #1 hit. Also the band never received major recognition during the time they were active, because they concentrated on tightly-focused, well-crafted singles rather than long meandering ego cuts. However within a few years of their breakup (1973) their heritage was assured as one of the great American rock bands, and they heavily influenced the genre of Southern swamp rock.

The break up was due to John Fogerty's success as writer and singer; the other band members felt they were not allowed to contribute.

Brother Tom left the band in 1971, to pursue an unsuccessful solo career. John Fogerty insisted that bassist Stu Cook and drummer

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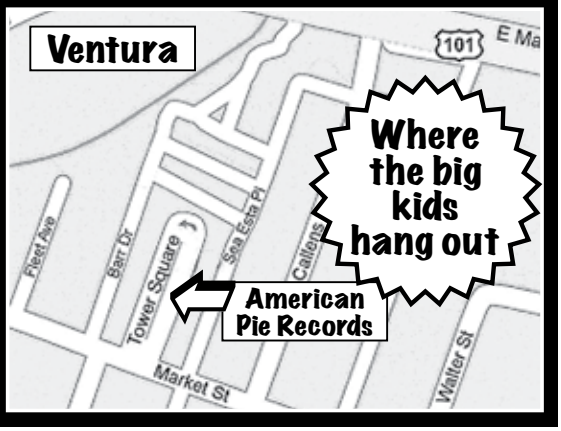

WHAT'S IN THE BOX

- The Japanese pressing of Bayou Country, on red vinyl
- The Italian pressing of Green River.
- The US pressing of Willy and the Poor Boys.
- Each these come with a companion CD, the only components of the collection that are not from 1969.
- 7-inch singles include: a Japanese "Bad Moon Rising" EP, pressed on red vinyl, as well as Brazilian and Mexican vinyl EPs ["Proud Mary" and "Fortunate Son," respectively].
- Replicated artifacts include a Willy and the Poor Boys textbook cover, a Green River album poster, a Creedence bumper sticker, a Woodstock ticket and a previously unreleased 8x10 concert photo. A 60-page composition book rounds out the package, featuring a display of press clippings [charts, interviews and reviews] and additional correspondence.
- The 1969 Archive box will be available in limited quantities, exclusively at participating Record Store Day outlets on Saturday, April 16. For a full list outlets, please visit recordstoreday.com/venues.

For more information regarding the Creedence Clearwater Revival 1969 Archive Box, please visit the online media kit: mediakits-showcase.concordmusicgroup.eom/p/ccr69/

Celebrate Creedence Clearwater Revival's epoch year. And re-experience the enigma that was Creedence.

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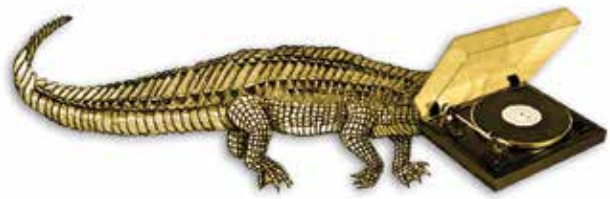

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Doug Clifford share equal songwriting and vocal time on the band's final album Mardi Gras in 1972. Mardi Gras received poor reviews and sales. Fogerty was vindicated proving to brother Tom (and the rest of world) that his songwriting had always been the real commercial talent behind the band's success.

John Fogerty bought himself out of his contract with Fantasy Records and eventually established a successful solo career.

In 1990, Tom Fogerty died of AIDS, which he contracted from a blood transfusion. CCR was inducted into the Rock and Roll Hall of Fame in 1993. At the induction, Tom Fogerty's widow brought the urn containing his ashes for a CCR "reunion," but John Fogerty refused to perform.

Yet, 1969 was Creedence Clearwater Revival's golden time, and its only fitting that Fantasy Records, an Imprint of the Concord Bicycle Music, is releasing *Creedence Clearwater Revival's 1969 Archive Box*, available exclusively for Record Store Day, April 16th. Drawing entirely from archival material, this is an audiovisual time capsule: with band interviews, photos and correspondence, ephemera and the music CCR released that year continued in a faux archive box which looks like it was just removed from the Fantasy warehouse. This 1969 Archive Box celebrates an incredible moment in time for one of rock music's most enduring rock bands with a rich treasure of artifacts.

"Great efforts have been made to keep all reproductions as close to original as possible, including misspellings, flipped A- and B-sides, and colored vinyl pressings," says Sig Sigworth, SVP of Catalog at Concord Bicycle Music and the box set's producer. "I didn't want new liner notes and remasters, but rather a time capsule of the actual artifacts that we found in the vault."

Stephen Phenow is a Los Angeles writer

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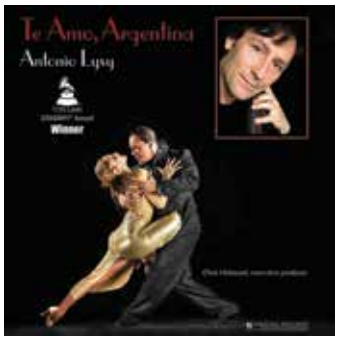
REVIEW

The Year of Yarlung

BY DAVID THOMSON



YARLUNG RECORDS received three prestigious awards in 2015, the year of their 10th anniversary: Dr. David W. Robinson's Brutus Award, Brian Moura's 2015 Writer's Choice Award — both, mainly, for their astonishing analog tape conversions to Direct Stream Digital (DSD) files while, locally, owner Bob Attiyeh received the Los Angeles and Orange County Audio Society's (LAOCAS) Humanitarian Award for offering opportunity, and worldwide exposure, to the gifted young musicians who perform within the very diverse Yarlung catalog.

At *RCN*, we are here to honor vinyl ... and its continuing resurgence. At Yarlung, not only is Bob, also as the label's recording engineer, acknowledging technology's curve and converting his library to DSD files, he's delving into his decade of analog archives to demonstrate the depth of some of their more celebrated and astounding sounding CD releases on 33 and 45 rpm, 180 gram virgin vinyl.

You may remember reading — in *RCN* Jan/Feb 2011 — that Yarlung had won a Latin Grammy for the Lalo Schifrin composition, Pampas, released on *Antonio Lysy, Live at the Broad*. Antonio's cello driven rendition, actually captured in 2009, became the first Yarlung exploration into vinyl; it stunned the analog community. Fortunately, there was more material from that session and, when funding became available in 2014, a follow-up LP was delivered — *Te Amo Argentina*.

Usually, secondary releases are second rate as the primary platter has all the "hits." With *Te Amo Argentina*, this is not the case. From the opening "Bragato Graciela y Buenos Aires," I was absorbed. While ogling the gracious tango dancer imagery adorning the cover, the seductive melody took hold and the resonance of Antonio's cello became so present in my living room, I was reminded of Disney's *Fantasia* as the dancers came alive to twirl and swirl as I melted into my armchair.

As with all of Bob's productions, by the end of each recording, I'm satiated, overhauled, healed from the day. But this one was different. With the closing track, I recognized the award winning Pampas. Why release it again? I dug out the original LP. Ah ha, the vinyl was mastered by two different individuals.

As impressed as I was with the Doug Sax's superb mastering merits on the original, in this recent version, Bernie Grundman's ear offered a beefier, more robust presentation. I asked Bob, "What gives?"

"Both versions of Pampas have their advantages. The differences between the two are cutting amplifiers, lathes, and pressing plants. Also, Bernie's is

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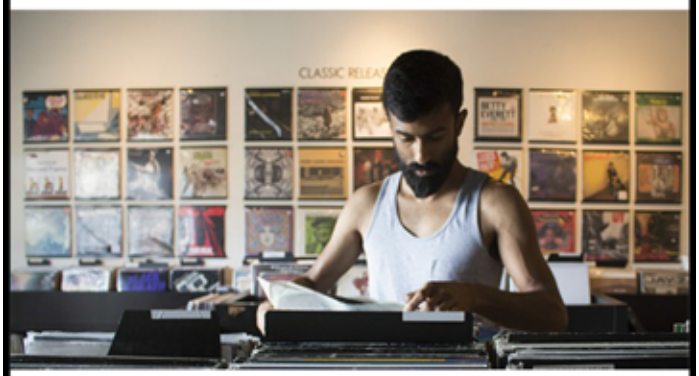

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a tad louder, which always makes things sound 'better,' I suspect: Fun to have two versions, yes?"

It sure is: Bernie's version seems much more "in the room," while Doug's is more spacious, ethereal. Either way, none is better than the other, just different. As are the vinyl masters' "ears" and sensibilities.

Mentioning Bernie also makes a perfect segue for me to make a correction. In my recent *Ciaramella – Dances on Movable Grounds* review, I erroneously credited mastering engineer, Steve Hoffman and, inadvertently, omitted mentioning that Bernie was responsible for the vinyl mastering.

Bernie's resume includes remastering everyone from Armstrong to Zappa, which transmutes into "must-have" LPs for any musicologists' library. Need an example? Check out the Classic Records, 12-inch, 45-rpm single of Louis Armstrong's *St. James Infirmary*!

Speaking of 45s, Yarlung's latest release, Janaki String Trio, is excerpted from their 2006 recording that was so well received, and respected as cutting edge, that the aforementioned Hoffman is still asked at audiophile shows to autograph the CD.

As Steve claims on the liner notes, "It's because it combines lifelike sound with hair-raising performances..."

Executive Producer Elliot Midwood concurs. "It is not often that you experience a performance that is both electrifying and gives you goosebumps at the same time."

Violinist Serena McKinney, violist Katie Kadarauch and cellist Arnold Choi met at The Colburn Music School in Los Angeles. Now they perform, mid-living room, on my "holographic" soundstage. Three separate beings swaying as their bows swerve across the wooden bellies of their instruments.

The musicianship is so precocious plus, their modern approach to appreciating contemporary musical composition is downright inspiring...way

ahead of where I was at that age. I was still listening to the Beatles, the Stones, a little Bitches Brew and, occasionally, Louis and Ella. Okay, I wasn't "exposed," as a Colburn pupil should be. Now, decades later, I'm glad that I am.

Janaki (rhymes with Jedi) manifest, and demonstrate, the extraordinary potential of youth. Though Mozart certainly was precocious as a composer, maybe, he was just as gifted a performer, who really knows? I certainly wasn't there. Today, enjoying this trio's flawless renditions, their gifts are timeless. Their choice of repertoire reveals not only their passion for modern composers like Penderecki, and Barabba but, as a bonus, the airy 45 allows the magnificent tone and warmth of their priceless instruments which date back to early 1700.

Bob elaborated: "For accurate capture, I chose the AKG C-24 tube stereo microphone and recorded directly to two tracks through our tube microphone preamps and custom cables. We recorded analog tape, as well as high definition 24-bit PCM digital media at 176,400 samples per second."

The results are staggering–and as fresh as if recorded yesterday. Listening to the LP leaves me, as usual, satiated; bathed in the remnant ambience; mood elevated yet, serene.

Soon, I am aroused from my reverie by the repetitive click at the end of the run-off on the record. It's actually one of the many benefits of owning a turntable, It insists that I extricate myself from the comforts of my couch and ... turn it over.

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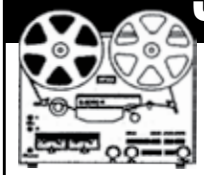

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Dizzy Gillespie: Jazz Ambassador

BY ARMAND LEWIS

IN THE EARLY 1950S, WITH the Cold War heating up to a fevered pitch, rhetoric on both the U.S. and Soviet sides ratcheted up the propaganda as well as the weaponry, with literally every aspect of life, culture and technology promoted as being superior to the other side's. While most instances of Soviet criticism of the U.S. could be (and basically were) completely disregarded, one area could not be so easily dismissed.

The violence and segregation of racism in 1940s and '50s America was touted by the Soviets as evidence of an unenlightened and barbaric country — and it wasn't only the Russian press reporting on this. The popular press around the world; from India to Mexico, from Haiti to Great Britain, were all characterizing the U.S. through its racial conflict. This was not how the U.S. government wanted the rest of the world to view America.

Thus, in the coldest days of the Cold War, the U.S. State Department began a program to tell the American story and present American culture in a new way to people around the world — showing unity, cooperation and creativity in a uniquely American way. Instead of classical music, which would be neither novel nor even impressive to Europeans, who had some of the greatest classical orchestras in the world, or ballet, which could not hope to match the Soviet's Bolshoi, the U.S. would send a jazz big band around the world.

Jazz represented American freedom, creativity and (in an integrated band) racial harmony and as such was the ideal export for American cultural exchange. Trumpeter Dizzy Gillespie was chosen for this extended tour through Eastern Europe, South

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Asia and the Middle East, with a subsequent tour of South America. The 16-piece band Gillespie assembled for the tour would turn out to be not only his best big band, but also one of the finest big bands ever assembled.

No tapes have surfaced from the initial tour, though the group would record upon its return to the States in the summer of 1956. The resulting albums, *Dizzy Gillespie World Statesman* and *Dizzy in Greece* — both LPs actually recorded in a studio in New York — give us an idea of what was played in these State Department concerts.

But when the band embarked on its second tour in July — this time to South America — recordings were made. *Dizzy Gillespie Big Band — Complete South American Tour Recordings* (Solar 4569960) provides not only the State Department concerts, but also recordings of Gillespie with South American big bands.

Gillespie's band for the State Department tours was comprised of some of the best musicians in jazz, including Quincy Jones on trumpet, Phil Woods on alto sax, Melba Liston on trombone, Benny Godson on tenor sax, Walter Davis Jr. on piano and Charlie Persip on drums with arrangements by Jones, Liston, Gillespie and Tadd Dameron (who was not present on the tour).

The program is heavy with Gillespies' classic tunes, such as "A Night in Tunisia" and "Groovin' High." Also his Latin influenced "Manteca" and "Tin Tin Deo," as well as current jazz hits like Horace Silver's "Doodlin'." All played with excitement and spirited solos by everyone involved.

One of the likely reasons that Gillespie was chosen as America's first "jazz ambassador" was his playfulness and infectious sense of humor, which is well on display in both his introductions as well as his novelty numbers such as "I'm Confessin'," in which he affectionately parodies Louis Armstrong and in "Hey Pete, Let's Eat More Meat," in which Gillespie scat-sings the melody before turning the tune into a tour-de-force of bop solos.

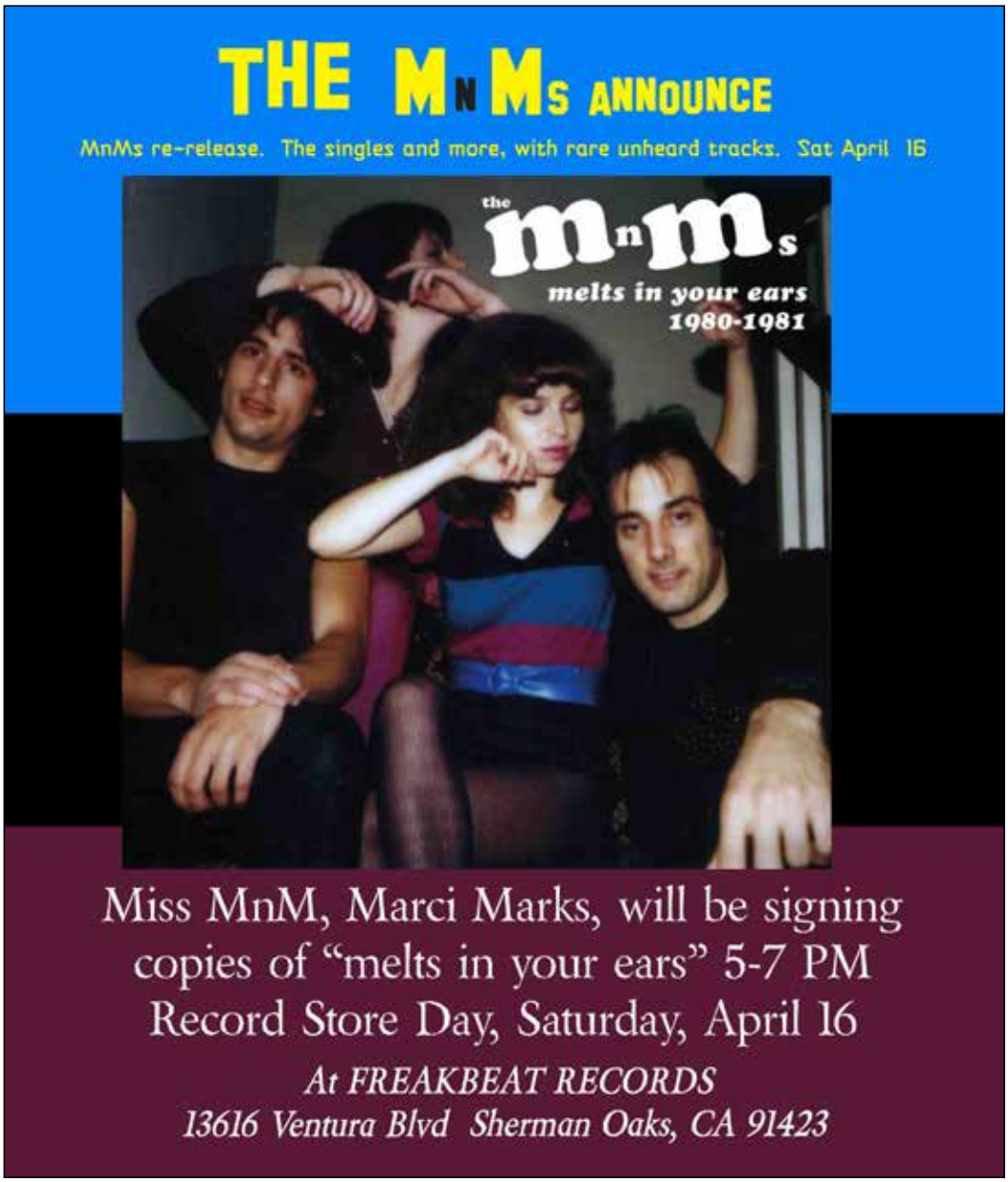
Gillespie also had a strong affinity for Latin music and was likely the first American jazz musician to incorporate Latin rhythms and song structures into jazz and going to South America allowed him access to Latin musicians that he could not have encountered anywhere else. As much fun as the State Department concerts are, the highlight of this album is the inclusion of six tunes Gillespie recorded on his own with South American orchestras for Brazilian and Argentinean radio.

"Capao's Samba," recorded in Rio de Janeiro with an unknown orchestra ranks among Gillespie's best recordings of the period, while the last four selections — all recorded in Buenos Aires — display Dizzy with a more traditional South American orchestra of the period, including strings as well as rhythm, giving the selections a 1950s exotic film-noir feeling.

Gillespie's tours for the State Department set the standard by which subsequent goodwill tours would be measured. Jazz masters such as Louis Armstrong, Duke Ellington, Dave Brubeck and others would follow — including Benny Goodman's tour of the Soviet Union in 1962 at the height of U.S./Soviet tensions. To this day, the State Department still sponsors international music tours around the world, though jazz now shares the stage with Rock, Hip-Hop and other musical forms.

Gillespie's own time as a jazz ambassador may have influenced him to mount an only-slightly-joking write-in campaign for U.S. President in 1964. "Complete South American Tour Recordings" show just what a swinging time the country may have had if he'd won.

Armand Lewis buys and sells rare Jazz LPs. He can be reached at mrbluenote@peoplepc.com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SUNDAY MARCH 27

Buena Park, CA. Greater Orange County Record Show. UFCW Union Hall – 8530 Stanton Ave. $3. 10am-3pm. 626-665-4448

Chicago, IL. Beat Swap Meet Chicago. Empty Bottle 1035 N Western Ave Noon to 6pm. Free with canned good. info@beatswapmeet.com

SATURDAY APRIL 2

Buffalo, NY. Vinyl Mania at Buffalo Iron Works. 49 Illinois St. $5. 5pm-9pm. 716-876-6340

SUNDAY APRIL 3

Pasadena, CA. Pasadena City College Flea Market and Record Swap. 1570 E Colorado Blvd. Pasadena. 8am-3pm. FREE admission. Parking $2

Los Angeles, CA. Rock N Roll Flea Market. The Regent. 448 Main St Los Angeles 90013. 11am – 4pm. $2 Entrance. RNRflea@gmail.com

Buffalo, NY. Buffalo Record and Pop Culture Expo. 2909 South Park. FREE. 11am-5pm. 574-329-1483

Seattle, WA. Northwest Record and CD Convention. Seattle Center Pavilion Room. $3. 10am-4pm. 847-409-9656

SATURDAY APRIL 9

Chicago, IL. CHIRP Record Fair. Plumbers Hall 1340 W. Washington Blvd. 10am – 6pm. $7. Recordfair. chirpradio.org

Portland, Oregon's Night Owl Record Show

Portland, OR. Night Owl Record Show. 4904 SE Hawthorne. $2. 5pm-9pm. 503-284-4828

Countryside IL. Southwest Chicago Record and CD Show. 6201 Joliet Rd, $3. 10am-4pm. $3 847-409-9656

SUNDAY APRIL 10

San Francisco, CA .KUSF.ORG Rock N' Swap. USF Campus, McLaren Center 2130 Fulton St. $3. 7am-3:30pm. 415-386-5873

SUNDAY APRIL 17

New York City, NY. The New York City Record and CD Show 440 W. 57th Street. $6. 10am-4pm. 973-209-6067

Canby, OR. Record Bonanza. Clackamas County Fairgrounds. Highway 99. $3. 10am-5pm. 503-651-2780

SUNDAY APRIL 24

Buena Park, CA. Greater Orange County Record Show. UFCW Union Hall – 8530 Stanton Ave. $3. 10am-3pm. 626-665-4448

SUNDAY MAY 15

Newark, CA. Newark Record Swap Meet. Newark Pavilion 6430 Thornton. $3.50 7am-1pm. 408-263-5127

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